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Peter Storkerson

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IS DISCIPLINARY RESEARCH POSSIBLE IN COMMUNICATION DESIGN?

PETER STORKERSON

Editor: Design Research Quarterly

This article has its origins in a confluence. The major focus of this year's Design Research Society conference is disciplinarity and its relationship to design. Design Research Quarterly is also been soliciting articles on disciplinary research in communication design. Under the rubric of disciplinarity are many different questions about knowledge, theory, practice, and whether it is possible or desirable to place any given part of design within a disciplinary frame.

This is a particularly thorny question within communication design, the field that has grown out of graphic design: a field which is largely devoid of theoretical knowledge or research. Many modern accounts repeat the past: Gestalt principles of seventy years ago; art-based color theories of Itten, Biren and Albers. Communication design has not built on them. Design texts also establish the field according to tradition, through the quotes of famous designers of the past. These quotes are more evocative or philosophical than precise or operational, and they are not demonstrated within these texts. Instead, they offer a legitimating backdrop.

Research, knowledge and communication design

There are different kinds of research. For example, there is research

pertaining to the use of design in particular situations geared toward defining the goals and specifications of the design. Then, there is basic research into how specifications are operationalized: how the designs, themselves, are constructed. The former has been far better served than the latter. For example, when designing wayfinding systems, information designers systematically analyze the actual patterns of decision making and action in specific settings.

Communication designers can be very systematic in utilizing the knowledge of other fields within design, but the knowledge and the fields are not integrated into the core design processes. The heart of communication design—how the physical configuration of physical elements in time and space creates and alters meaning—remains largely a black hole. It is just the kind of black hole that is addressed by basic, disciplinary research within academia.

Put simply, dictionaries define the meaning of the word 'rule', for instance as a thin strip of metal used in printing, or the line that it prints, but an actual rule or line has no specified definition or meaning. By the same token, grade school grammar books do not have chapters about location on the page as an element of language. Nevertheless,

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rules and layout—organization—are tools of communicators and they are effective in determining how communications are interpreted.

Communication design as intuited

Lacking systematic ways to approach the field, communication design is viewed and taught as something ineffable, which is directly perceived or intuited by the viewer. If so, it is as obdurate to analysis and empirical research as the fact that two plus two equals four.

Communication design is taught using a non-disciplinary, atelier method. Design instructors teach using projects to present problems. Students learn by solving those problems. Without an analytic understanding of how design works, solutions cannot actually be operationally described, only pointed to. In addition, there are many different kinds of solutions and approaches to problems, so different students learn different things. The instructor has limited control over the process and the outcome. The effectiveness of a solution is the primary criterion, and that is settled by consensus, rather than the prototyping and testing used elsewhere in design.

Both scientific and humanist

Certainly, analysis of communication on the level of communication design is difficult, because communication design crosses the borders of scientific and humanist paradigms: scientific observation, causation, prediction and ultimate control of outcomes, and humanist interpretation and retrospective understanding. Designers use physical attributes of the communication to predictively determine or literally “construct” the interpretations of others. This communicative competence is fundamentally scientific and causal; it causes receivers to interpret the communication in specific ways. At the same time, the term “interpretation” carries with it the idea of the individual human, whose creative act of interpreting intervenes between cause (the design) and effect (its interpretation). The communication is what the receiver understands it to be and the receiver reacts on the basis of that understanding.

Handling the contradiction between science and humanities is at the heart of the problem of developing knowledge of the process of designing communications. It means confronting that issue across a range of distinct fields from neural psychology to anthropology. By the same token, it presents an immense open field of investigation into how

the configuration of physical elements in time and space creates and alters meaning—that black hole at the center of communication design.

It is tempting to take the view that communication design lacks scholarship because of such inherent issues, but the major causes may be closer to home, within the institutional problems of communication design: its relation to technology and what is steering it: design education.

Design education in art schools

Many communication design educators complain about the lack of knowledge content in their field and sometimes, in the narrowness of their own education, since many design educators are products of the same institutional system. Much of the discontent centers on the functioning of design programs within art schools and art departments in universities.

In the United States, at least, most communication design programs are not in schools of communication, architecture or in freestanding schools of design, but within art departments or art schools within universities. Communication design faculty complain about the subservience of design programs to the fine art programs and interests that govern those schools. The art school or art department environment does not allow design programs to develop into what they need to become. It literally colonizes and parasitizes communication design for the benefit of other programs and imposes a “fine art” culture: first, by teaching foundation and upper level design programs from a fine arts perspective; second, by using persons trained as artists to teach design courses. In effect, communication design is deprived of control over its own curriculum, pedagogy, and faculty.

Is design art?

Designers see design as a distinct field with its own structure, goals and professional culture. Art schools and departments tend to treat communication design not as a field in itself, but as a specialization within studio art. If design is a specialization within studio art, then the use of art personnel in design programs seems reasonable.

The fine art approach has negative consequences for design students and for design as profession. In practice, communication design is a distinct field with its own content and professional culture. Artists work apart from the everyday world while designers work in it. In contrast to the artist’s interest in creativity and independence, designers are

Continued p. 4 →

primarily concerned with the communicative competence of their work, and they orient themselves toward the demands and needs of their clients and the public. It is important for designers to understand their clients, not as outsiders but as insiders.

Fine arts are humanist in their outlook, often identifying themselves in contradistinction to the analytic traditions of the sciences. Studio arts are essentially non-disciplinary. They depend on the development of artistic vision and skill through practice and contemplation, not on theory and research as they are recognized elsewhere. The studio art environment separates design students from the professional cultures of their clients. Its distinctive, non-disciplinary pedagogy signals to students that they operate differently

from their clients. It does not give them a background that enables them to fully understand their clients or the content that clients need to communicate. It is hard for example, to communicate financial statistics and their significance without understanding them.

This background tends to limit designers to areas such as corporate identity, promotion and advertising. Other growing and competitive fields are disregarded. These include public communication, business and technical communication, knowledge management, and the larger sphere of information in general. Clients often complain that designers know how to make pretty communications but cannot

Studio Fine Art	Communication design
Fine arts are largely visual or depictive: pictures of things or elements that are visually experienced.	Communication design can be depictive but is characteristically symbolic and spatial. <ul style="list-style-type: none"> ▶ Design almost always includes text. ▶ Spatial arrangements do not paint pictures, but organize various materials and create linkages between them.
<ol style="list-style-type: none"> 1. Fine art is most often single mode and visual (painting, sculpture etc.). 2. When text is used, it often functions as a visual element of aesthetic value. 	<ol style="list-style-type: none"> 1. Outside of traditional print, much communication is multimode: often consisting of non-redundant visual and textual elements. 2. Text may function visually and aesthetically, but it is primarily meant to be read. Reading disregards visual aesthetics to concentrate on the meaning of the text.
<ol style="list-style-type: none"> 1. Fine art is largely media-centric, often media defined (painter, sculptor). 2. It is taught according to medium (painting class, sculpture class). 	<ol style="list-style-type: none"> 1. Communication design is independent of medium. It is content and user/situation oriented: choosing media according to the job. 2. Within art schools, design is often taught in a media-centric way, but can be taught in user/situation or content centric way.
Content and presentation are developed through the process of making.	Content and method of presentation are planned before making.
The work is the goal of the process.	The work is a means: <ul style="list-style-type: none"> ▶ The designer builds a prototype, not the end product. ▶ The final product is not an end but a strategy for communication, which can be weighed against alternative strategies.
Artist defines the content.	Content is defined by client and end user.
The art work is asserted as an active mediator and participant, distinct from what it represents.	Design is often most effective when it is transparent. It serves the content presented through its invisibility.
Art often provides ambiguities that challenge the viewer.	The designer seeks clarity.
Artists lack systematic approaches to assessing how their works will be interpreted. For example, empirical research based in cognitive psychology, social interaction, or other fields is not canonical.	Designers need to be able to predict how their designs will be interpreted.

Table 1: Nine contrasts between art and communication design

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INVITATION

The fourth conference in our current series is an important opportunity to take stock. We will be using it to reflect on and develop the way we run these events as well as aiming to provide an important oversight of the state of the art in research across the design-

The City of Sheffield has a long association with design and the study of design. Sheffield Hallam University is one of the oldest design academies in the world, starting out as Sheffield School of Design in 1843 and today it is home to an interdisciplinary teaching and research centre that brings together the different arts and sciences that make up the landscape of 21st century design. The city was once a watchword for heavy industrial production, with a dark utilitarian image to match, but today, partly through the influence of its designers and artists, it is a centre for new cultural industries. Imaginative work on urban design over the past

10 years has created a new and delightful city centre, surrounding our university with enjoyable spaces as well as public artworks, galleries and cafes. It is also a very friendly city.

I look forward to welcoming you to our city in the middle of next year's English summer. We will have serious work to do but we also aim to create an enjoyable occasion for you to make new friendships and renew old ones—the real glue of any community.

Chris Rust

DesignResearch Society 4th Biennial Conference

Society

Undisciplined!

Rigour in emerging design disciplines and professions

ing disciplines. We will pay equal attention to the quality of content and the quality of your experience at the conference.

The conference theme, attending to the new kinds of designing that are emerging to challenge our framework of specialisms and reshape our field, will provide some focus for keynote speakers and debates and you may find that relevant to your own work. However this is the main conference for the whole of our society and we are open to all research that informs or arises from designing.

You can find out more about the conference theme and other aspects of the event at the conference website at www.drs2008.designinquiry.wikispaces.net where you can also join the conference mail list to receive updates on the call for papers and the conference arrangements. The call for papers will be announced on 1st September 2007.

16-19 July, 2008

Sheffield Hallam University, UK

Provisional schedule (consult site)

2007	01 Sep	Call for Papers
	15 Nov	Deadline for abstracts
	DeDec–Feb	Abstracts accepted
	01 Apr	Deadline for full papers
	01 May	Authors notified

01 Jun **Deadline for corrected papers**

16-19 July **Conference**

<http://drs2008.designinquiry.wikispaces.net>

communicate effectively, because they do not themselves understand what they are communicating, and they do not understand that they need to understand it.

Case Study:

Here is a case study. It focuses on the design program within a National Association of Schools of Art and Design (NASAD) accredited art school in a middle range research university. The school has four programs: art history, art education, studio art, and design, which is made up of industrial design and communication design. Art history and art education are considered academic, while design is categorized with studio art.

As of spring, 2008, the school enrollment is 400 undergraduate students and about 50 graduate students. I will look at only undergraduates, as they are by far the largest part of the school, and because there are no graduate programs in design. The school offers B.A. and B.F.A. degrees in fine art. Design students graduate with B.F.A. in fine art, with specializations in communication design or industrial design.

Program area	Majors	Voting faculty	Students to faculty
Design	149	4	37-to-1
Studio art	136	12	12-to-1
Art education	31	2*	16-to-1
Art history	27	4	7-to-1
Unclassified	57		

* includes second member hired for 2008-2009

Table 2: Enrollment, voting, and student faculty ratio by program

Undergraduate enrollment in the school is as follows:

Design is the largest area in the school, with 149 students. Studio Art is second, with 136, of whom 99 are in “general studio”, and 37 are in one of seven specializations: drawing, painting, printmaking, ceramics, sculpture, metals, and glass. Art Education has 31 majors and art history has 27 majors.

The contrast between relative enrollments in programs and faculty representation—voting strength—of those programs is striking (Table 2). The student to faculty ratio in art history is 7-to-1, and with a new position approved for

next year, the student-to-faculty ratio in art education will be 16-to-1. In studio art, it is 12-to-1. In design, the ratio is 37-to-1. In communication design, the ratio is 33-to-1. Design’s representation of four voting faculty is a small fraction of studio art’s representation of thirteen. The school’s administration has announced plans to replace some full time faculty positions in design with term and part time hires ‘from the community’, potentially reducing design’s voting strength further.

Some of the reasons for this disparity are themselves telling. There are historic differences in class sizes and course loads, which I will discuss later. The disparities also reflect which faculty actually teach design students: the communication design program’s lack of control over its own pedagogy, instructors and curriculum.

The role of the design program is reduced in two ways: by a heavy load of required courses that students can satisfy only outside of design offerings, and by the use of non-design personnel to teach design courses.

Curriculum

Design students are required to take five courses within art history and effectively seven within studio art. Art history courses include three semesters of art history, plus an art history elective, and design history and criticism, which is taught not by a designer but by an art historian, from an art history perspective. Studio art requirements include two foundation courses, drawing courses, computer art courses, and one elective within studio art: all taught by non-design personnel who are not accountable to design faculty.

These required courses benefit the other programs rather than communication design students. They are not geared toward communication design. They do not deal with design problems or design problem solving, and they do not focus on core design software as it is used by designers. At the same time, they occupy curricular space that could be devoted to courses that would be more valuable to communication design, such as courses to teach design specific computer competence and a reputable web/multimedia specialization.

Design students do not generally need more than one required art history course, and many designers do not need to draw figures, so they need not be effectively required to take multiple studio drawing courses. The relationship is not reciprocal. Studio artists are not required to take design courses, and no art courses are taught by designers. Where

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there are potential overlaps—courses that might be taken by both studio art students and design students—those courses are taught by art faculty who are not accountable to the design program.

Required courses increase the faculty in the other programs and increase their influence by virtue of their enlarged faculty with its increased voting power and their command of resources. Design does not teach a broad range of classes, so most electives must be taken within studio art or art history.

Electives that must be satisfied within studio art specializations can be used to counteract the problem of upper level studio art courses with small enrollments. Upper level studio art classes average about five students each (including design students). Two or even three courses are sometimes taught together in one class, as is routine in art schools. Design classes remain relatively constant, at or near twenty students per class. In spring of 2008, the largest upper level class in communication design, a web design class, had 27 students, taught by one instructor without a teaching assistant.

Programs with larger faculties have greater depth and width of expertise. They can offer a larger variety and scope of courses. They are better able to serve students and attract a larger pool of applicants.

Another aspect of the merging of design into fine art is the use, in design, of part time design instructors who are not credentialed in design either by degree or professional experience. In this communication design program, first semester typography was taught this year by a part time instructor who received an M.F.A. in printmaking from the school in 2007.

Course load, class size

Course load—the number of classes a faculty member is expected to teach and the time commitment it represents—is also unequal in this school (table 3). This school is within a research university. Such universities usually have a standard teaching load of two courses per semester (2 and 2). Elsewhere in the school faculty teach a 2 and 2, or a 2 and 1 load, but the long standing course load within the design program has been 2 and 3. This year, that load was reduced to 2 and 2, but this still disadvantages design faculty engaged in research.

Lecture courses entail three in-class hours per week with lecture preparation and grading outside of class. Grading

time is variable according to whether the course uses tests or written papers, how many tests or papers are required and whether teaching assistants are used.

Studio art classes are scheduled six hours per week. Lectures do not play a major role in these, and grading is generally done in class, so the aggregate load is not far from the academic standard. There are exceptions, such as where faculty maintain kilns or foundries.

Course type	Class hours per week	Lecture preparation	Grading
Lecture/academic	3	yes	variable, outside class
Studio art	6	minimal	in class
Comm. design	6	yes	extensive, outside class

Table 3: Weekly per class hours and duties by type of class

Communication design classes are six hours per week, like studio art classes. Unlike studio art, communication design requires regular lecture preparation, and frequent outside class grading and critiquing of projects, well in excess of the grading required in academic courses. Teaching assistants are not used in these classes.

Two other factors need to be added: class sizes and teaching ‘on overload’. Upper level (junior-senior) communication design classes typically have fifteen to twenty students: three to four times the size of comparable studio art classes. This increases grading time grading proportionally.

Finally, design faculty supervise senior thesis students: a required course which is taught “on overload”: not included in the official class load. The number of students supervised by a faculty member ranges from two to ten.

Research?

Under this kind of system, research is impractical, regardless of the importance of research to the university or to the faculty member. A two course load, with required student contact hours can easily be 30 hours per week or more, and a three course load is easily over 40 (table 4).

With a two course load, research time is limited to an average of 6 to 8 hours per week maximum, and with a three course load, it is quite impossible. Given how design

Continued p. 8 →

Duties	Two classes	Three classes
In-class hours	12	18
Preparation hours	6* (12)	12*
Grading hours	6	9
Office/thesis hours	6	6
Total teaching hours	30 hours	45 hours

* assuming teaching two sections of one class and one section of the other, 12 and 18 hours if three different courses

Table 4: Weekly teaching load in hours

is taught—the classroom hours, lectures, and grading combined with large class sizes—places design research at a clear disadvantage, even on a two courses per semester teaching load.

The case in this study may show somewhat more distinct patterns than the average but it is not unusual. The administrative head of communication design, who plays the leading role in curriculum and staffing, is an artist rather than a designer. Tenure has not been awarded in this school to any communication design faculty in fifteen years. All five communication design faculty (including full time and part time) exited the program this spring. Still, the school is NASAD accredited. It was inspected in 2006. Many, if not most, of the elements found in this case study are repeated in other schools. They appear to be more often present than absent.

The future of communication design education and research

The historical reasons for close relations between communication design and fine art are understandable. As late as twenty years ago, the technologies used in design required hand skills and craft. Computers have transformed design and many other fields by incorporating skills in software.

Communication design education has resisted adaptation to new and emerging needs in communication. It adopts new media reluctantly and approaches new media in the same ways as it has treated traditional media. As a result, communication design is in danger of being made obsolete just as portrait painting was made obsolete by photography in the nineteenth century, and photography has been made obsolete by digital cameras and has lost major industry sustaining businesses such as portraiture, documentary photography, and film processing.

There is and will be an important role for communication design, if it is ready, but that role will not be in the form

making, artistic aspects. With the increasing use of information and ability to shape communicative experiences, the need for competent communicators will continue to grow. This level of communicative competence will require disciplinary knowledge for predicting how physical attributes affect the communication of meaning.

It is a mistake to define communication design in terms of its current limitations, which reflect its history. The research opportunities remain open and present an opportunity to define and develop disciplinary knowledge for communication design, and for all design where communication is involved. Conducting research requires building an institutional and programmatic setting that will enable research to be developed, as is done in other design fields. As it is, those who are interested in research, such as your editor, are opting to leave the field of design education to look for research opportunities and support elsewhere.

Peter Storkerson

Peter Storkerson

Peter Storkerson received a PhD in design from the Institute of Design, Illinois Institute of Technology. His research interests focus on the measurement and analysis of interpretation, information design and philosophy of science for communication research.

He has taught communication design at Kansas City art Institute, The University at Buffalo SUNY, and Southern Illinois University Carbondale.

CURRENT RESEARCH IN DESIGN

TABLES OF CONTENTS FROM LEADING DESIGN JOURNALS

ARCHITECTURAL DESIGN, 78:2

SPECIAL ISSUE: CITIES OF DISPERSION

MAR.–APR. 2008:

ISSN: 0003-8504

[WEB LINK](#)

Versatility and vicissitude: an introduction to performance in morpho-ecological design (6-11)

Michael Hensel, Achim Menges

- Redefining the utilitarian debate on performance by redefining form 'as the multitude of effects, the milieu of conditions, modulations and microclimates that emanate from the exchange of an object with its specific environment—a dynamic relationship' and performance as 'the synthesis of this dynamic ... making form and function less of a dualism and more of a synergy that aspires to integral design solutions and an alternative model for sustainability'

Form, force and structure: a brief history (12-19)

Remo Pedreschi

- The work of Robert Maillart, Pier Luigi Nervi, Eduardo Torroja, Felix Candela, Heinz Isler and Eladio Dieste ... illustrate the important changes and contributions that have taken place and how they influence the way we think about performance from an engineering point of view.

Form, force, performance: multi-parametric structural design (20-25)

Klaus Bollinger, Manfred Grohmann, Oliver Tessman

- challenging the '20th century classification of structures according to defined building typologies [that] was central to engineering design'

Metabolism and morphology (26-33)

Michael Weinstock

- an account of the dynamics of natural metabolisms ... [suggesting] ... an agenda for the development of metabolic morphologies of buildings and cities

Material performance (34-41)

Michael Hensel, Defne Sunguroglu, Achim Menges

- ⇒ researching 'the characteristics of wood in order to explore how a material's variable behaviour and its response to extrinsic stimuli might substantially contribute to performance-oriented design'

Manufacturing performance (42-47)

Achim Menges

- Freeform construction, a collaborative effort to develop construction-scale rapid manufacturing processes

Performance-orientated design precursors and potentials (48-53)

Michael Hensel

- the potential of past approaches to passive environmental modulation as a re-worked spatial paradigm for design that interrelates material, spatial and environmental dynamics with dynamic patterns of habitation

Inclusive performance: efficiency versus effectiveness towards a morpho-ecological approach for design (54-63)

Michael Hensel, Achim Menges

- morpho-ecological approach to design ... [challenging] ... some of the most deeply entrenched dogmas of architecture as a material practice, such as the notion of efficiency in design and construction

Complex brick assemblies (64-73)

Defne Sunguroglu

- current research on 'brick ... [as] ... a material with unlimited possibilities, almost completely ignored by modern technology'

Membrane spaces (74-79)

Michael Hensel, Achim Menges

- ⇒ Developing membrane structures: 'the findings of a series of membrane-research studios'

Aggregates (80-87)

Michael Hensel, Achim Menges

- Michael Hensel and Achim Menges argue for a better understanding of the behaviour of ... [aggregates] ... in order that they can be used in their loose form ... [requiring] ... a radical departure from architectural design based on assemblies and assembly processes.

Environmental intensifiers (88-95)

Aleksandra Jaeschke

- ⇒ developments in fibre-reinforced composite material

Engineering ecologies (96-101)

Peter Trummer

- a shift from physics to biology as the underlying paradigm of engineering ... and with it a fundamental change in the way we conceive and practise architecture

Designing morpho-ecologies: versatility and vicissitude of heterogeneous space (102-111)

Michael Hensel, Achim Menges

- theoretical and methodological framework for morpho-ecological design in architecture, illustrating it further with two projects that combine research and design

ARCHITECTURAL DESIGN 78:3

SPECIAL ISSUE: INTERIOR ATMOSPHERES

MAY/JUNE 2008

ISSN: 0003-8504

[WEB LINK](#)

In the mi(d)st of (6-11)

Julieanna Preston

- The first thing that the term atmosphere evokes is in the air, the intangibility of air. ... a sort of fragrance or warmth. Atmosphere is created by the particular subject matter or place [corresponding] to it like a sort of spirit ... revealing, betraying a certain essence of the place or subject matter, but remaining ever visible.

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This is not entertainment: experiencing the dream house (12-15)

Ted Krueger

- Dream House dwells upon a physical interaction between bodily movement and synthesised frequencies to prompt a variable sound spectrum and a specific interior atmosphere.

Making sense: the MIX house (16-19)

Joel Sanders, Karen Van Lengen

- [infusing] a speculative domestic environment with digital audio technology.

Domestic afterlives: Rachel Whiteread's ghost (26-29)

Rachel Carley

- the role that the plaster-casting process makes towards visualising the invisible. ... the vestigial traces of a room's surface ... as a solid volume capable of depleting light and heat from the space

Olafur Eliasson and the circulation of affects and percepts: in conversation

(30-35)

Hélène Frichot

- the depths to which his work mobilises atmosphere as an agent of human experience and social action, prompting a subjective transformation

Affecting data (36-45)

Julieanna Preston

- an intellectual and industrial investment into the exchange between data (the means of communication as well as informing content) and the affect of its instrumentality

Multivalent performance in the work of Lewis.Tsurumaki.Lewis (46-53)

Paul Lewis, Marc Tsurumaki, David J Lewis

- a practice of reconceptualising interior space as a site of innovative material surfaces assembled from the repetition of readily available elements

Condensation: regionalism and the room in John Yeon's Watzek House (54-59)

Maty Anne Beecher

- the local landscape and history figure as condensed renditions within rooms, surfaces and details ... interior atmosphere developed as identity within a specific cultural and geographical context

Bridging the threshold of interior and landscape: an interview with Petra Blaisse (64-71)

Lois Weinthal

- As curtains and floor coverings furnish programmatically organised interior environments, they reflect larger spatial and historic contexts to demonstrate a confluence of micro and macro scales.

Off the peg: the bespoke interiors of Ben Kelly (72-77)

Graeme Brooker, Sally Stone

- interior designer Ben Kelly ... about the ideas and intentions behind his work

Living with Freud (78-81)

Lilian Chee

- several art installations ... the ability of objects to charge interior atmospheres with provocations of gender, modernity, ethnicity, objectivity and domesticity

Spatial hardware and software (82-87)

Rochus Urban Hinkel

- the reciprocity of 'spatial hardware' and 'spatial software' to create interior atmosphere

The atmosphere of interior urbanism: OMA at IIT (88-91)

Charles Rice

- The Office for Metropolitan Architecture's IIT building in Chicago ... refiguring the field via the deployment of complex spatial planning

Artists of the floating world: SANAA, Niedermayr and the construction of atmosphere (92-95)

Hugh Campbell

- the mutually collaborative spatial qualities evoked in the photographic works of Walter Niedermayr and the architecture of Kazuyo Sejima and Ryue Nishizawa of Tokyo-based practice SANAA

AD+ interior eye

SANAA's New Museum of Contemporary Art, New York (98-101)

Jayne Merkel

- producing a museum building in New York's Bowery area 'that is both rough and ready and beyond the fray'

AD+ building profile

Watford Music Centre (102 – 105)

David Littlefield

- how Tim Ronalds – the architect of the much-loved, restored Hackney Empire in London and the Landmark theatre in Ilfracombe, Devon

AD+ practice profile

Arup Associates (106 – 111)

Jay Merrick

- an interdisciplinary approach that the practice pioneered in the 1960s, and which has been reinvigorated in the last few years by a new emphasis on unified design – a radical wholeness in thinking and execution.

AD+ unit factor

Can architectural design be research?

(112-115)

Michael Weinstock

- the possibilities of architects undertaking research in practice

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AD+ Spiller's bits

Architects as hairdressers (116-117)

Neil Spiller

- ➔ a grumpy old man as he observes the emergence of an alarming new trend in architecture schools that prioritises style over matter

AD+ Yeang's Eco-Files

Biofuel from algae (118-119)

Ken Yeang

- ➔ the potential of mass algae production as a source of biofuel

AD+ McLean's Nuggets (120-121)

Will McLean

- ▶ self-organisation and environmental improvisation · glassless society · JD Bernal's the Social Function of Science · science is the service of man

AD+ Userscape Pages

Space on earth: a virtual portal between the earth and outer space (122-125)

Valentina Croci

- ➔ how MIT and Positium LBS with the University of Tartu have been developing projects that enable us to sense the city, dynamically mapping social movement

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Multimodal design: An overview (83-84)

Ashok K. Goel, Randall Davis, John S. Gero

Modality and representation in analogy (85-100)

J.S. Linsey, K.L. Wood, A.B. Markman

- ▶ analogy; cognitive models; idea generation; innovation; psychology of design

The effect of representation of triggers on design outcomes (101-116)

Prabir Sarkar, Amaresh Chakrabarti

- ▶ creativity · design representation · multimodal · trigger

Analogical recognition of shape and structure in design drawings (117-128)

Patrick W. Yaner, Ashok K. Goel

- ▶ analogical reasoning · case-based reasoning · design · diagrammatic reasoning · drawings · visual reasoning

A grammar-based multiagent system in dynamic design (129-145)

Gra yna Iusarczyk

- ▶ computer-aided design · graph grammar · multiagent system

A review of function modeling: Approaches and applications (147-169)

M.S. Erden, H. Komoto, T.J. van Beek, V.

D'Amelio, E. Echavarria, T. Tomiyama

- ▶ behavior · design · function modeling · maintenance · service

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Design Thinking and the Experience of Innovation (3-14)

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The 'advance' of American postwar design in Europe: MoMA and the Design for Use, USA Exhibition 1951-1953 (15-27)

Gay McDonald

Surprise as a design strategy (28-38)

Geke D.S. Ludden, Hendrik N.J. Schifferstein, Paul Hekkert

'Arabizi': a contemporary style of Arabic slang (39-52)

Mohammad Ali Yaghan

Stanley Morison's Aldine hypothesis Revisited (53-71)

Kay Amert

The designer's role in facilitating sustainable solutions (72-83)

Daniel Christian Wahl, Seaton Baxter

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▶ Swiss graphic design: the origins and growth of an international style, 1920-1965. Richard Hollis;

▶ Format. Gavin Ambrose, Paul Harris;

▶ Layout. Gavin Ambrose, Paul Harris Michael J. Golec

Eating architecture. Jamie Horwitz, Paulette Singley Victoria Solan

Design in the USA. Jeffrey L. Meikle, Rachel Delphia

The prefabricated home. Colin Davies Kimberly Elman Zarecor

Christopher Alexander: A review essay

▶ The nature of order: an essay on the art of building and the nature of the universe

⌘ v. 1: The Phenomenon of life

⌘ v. 2: The process of creating life

Ritu Bhatt, Julie Brand

THE DESIGN JOURNAL:

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Ergonomic design intervention in manual incense sticks manufacturing

Prabir Mukhopadhyay, Soumyajit Ghosal

Perception and deception: how quantity and quality of sensory information affect users' perception of office chairs

Alexander de Rouvray, Jean-François Bassereau, Jean-S raphim Schneider, Robert Duchamp, Sylvie Charbonneau

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The value of knowledge transfer collaborations to design academics

Anthony Crabbe

Following Will' O' The Wisps and chasing ghosts: design-centred research, sustainability and the bottom line

Stuart Walker

Tools facilitating multisensory product design

N.J. Hendrick, Pieter Schifferstein, M.A. Desmet

A theoretic framework of factors influencing fashion design in Hong Kong

Joe S. Au, Andrew L. Tam, Gail Taylor

National design strategies and country competitive economic advantage

Gisele Raulik, Gavin Cawood, Povl Larsen

**DESIGN MANAGEMENT REVIEW, 18:4
THE STATE OF DESIGN MANAGEMENT
EDUCATION
FALL 2007**

ISSN: 1460-6925

[WEB LINK](#)

Design methodology as a migration from analytic methodology

Darius Mahdjoubi

- ✦ '... Design's value lies in its integrative perspective.'

Design strategies for technology adoption

Alonzo Canada, Pete Mortensen, Dev Patnaik

- ✦ a framework for uniting innovation and success in the marketplace

Design value: a framework for measurement

Thomas L. Lockwood

- ✦ ten categories on the basis of which 'return on investments in design' can be measured

Innovation in organizations in crisis

Todd Cherkasky, Adrian Slobin

- ✦ innovation as a disciplined process and the catalysts and capabilities that support it

Insights at the nexus of design and business success

Thomas Walton

Managing the evolution of Microsoft's hardware business

Andy Cargile

Measuring the future brand effect of graphic design

Gert L. Kootstra

- ✦ using five criteria 'to quantify the brand impact of specific designs'

The (ir)relevance of technology: creating a culture of opportunity by design

Anthony Panno

- ▶ '... The biggest contribution to the bottom line is a keen understanding of consumer opportunities coupled with the management of design and technology to innovatively fulfill those opportunities.'

The best strategy is the right strategy

Sohrab Vossoughi

- ▶ achieving consistency through 'a pyramid of rational steps'

Transforming into Dell 2.0: the customer's strategic role in design innovation

Kristina Goodrich

- ➔ 'where Dell is headed today as it blends an awareness of marketplace realities with a nuanced assessment of user preferences'

Visual thinking: a leadership strategy

Mark Dzierzk

- ➔ 'Dzierzk urges designers to communicate with those responsible for strategy by taking advantage of their talent for visualization and storytelling, "languages" that can powerfully convey content ...'

What does it mean to be design-led?

Michael Beverland and Francis Farrell,

- ✦ four qualities with implications for managers

**DESIGN PHILOSOPHY PAPERS, 3-4 2007
ISSN 1448-7136**

[WEB LINK](#)

What is so sustainable about services? the truth in service & flow

Carleton B. Christensen

- ➔ [contrasting] ... the original, common-sense reasoning which makes the idea of a service economy seem plausible in the first place with the way it has typically been elaborated in the literature.'

The existential self as locus of sustainability in design

Philippe d'Anjou

Congestion & movement: cities, crowds & Chandigarh

Michael Chapman and Steffen Lehmann

Sustainable mobility services in Kolkata

Sukanta Biswas

Review:

Vital Nourishment: Departing from Happiness. François Jullien. Arthur Goldhammer tr.

Tony Fry

DESIGN STUDIES, 29:2

APR. 2008

ISSN: 0142-694X

[WEB LINK](#)

Digital architecture as a challenge for design pedagogy: theory, knowledge, models and medium (99-120)

Rivka Oxman

- ✦ An experimental design studio on: 'Design as research: the exploration of digital architectural concepts' is presented as a pedagogical framework for educating the digital architect and a series of research and design programs carried out in an experimental design studio demonstrates this framework.

Continued p. 13 ➔

The ideation gap: hybrid tools, design flow and practice (121-141)

Tomás Dorta, Edgar Pérez, Annemarie Lesage

- ▶ responding to designers' needs for better computer interfaces 'by augmenting analog tools with digital capabilities respecting the designer's needs for uninterrupted reflective conversation with the representation that should, in turn, enrich ideation'

Using visual representation of concepts to explore users and designers' concepts of everyday products (142-159)

Marianella Chamorro-Koc, Vesna Popovic, Michael Emmison

- investigating the influence of human experience on users' and designers' differing concepts of products

Describing the creative design process by the integration of engineering design and cognitive psychology literature (160-180)

T.J. Howard, S.J. Culley, E. Dekonincka

- ▶ a 'creative design process' ... based on an integration between a modernised consensus view of both the design process from engineering design and the creative process from cognitive psychology.

Exploring key discriminators of progression: relationships between attitude, meta-cognition and performance of novice designers at a time of transition (181-201)

Susan V. McLaren, Kay Stables

- a brief outline of a research study involving 10-13 years old learners undertaking an 'unpickled' design portfolio ...[illustrating] the inter-relationship of progression in designing and creativity ... [that] has significance for pedagogy and sustainable assessment which extends beyond school into higher education

INFORMATION DESIGN JOURNAL, 16:1, SPECIAL ISSUE: DISCOURSE, COGNITION AND COMMUNICATION 2008

ISSN: 0142-5471 [WEB LINK](#)

The metapragmatics of remediated text design

Volker J. Eisenlauer, Christian R. Hoffmann

Problems in the Field: Instructions on how to resolve conflicts in the workplace

Gillian Harvey

Rhetoric in advertising: attitudes towards verbo-pictorial rhetorical figures

Renske van Enschot, Hans Hoeken, Margot van Mulken

Research challenges: research challenges in narrative persuasion

Melanie C. Green

User centred information design practices and processes at the Australian taxation office

Nigel Martin, Shirley Gregor, John Rice

Review:

Flow: the psychology of optimal experience.

Mihalyi Csikszentmihalyi
Dev Kumar Bose

Review:

The Cambridge handbook of multimedia learning. Richard E. Mayer (ed.)

Caroline Pelletier

Business discourse Francesca Bargiela-Chiappini, Catherine Nickerson, Brigitte Planken. **in research and practice in applied linguistics.** Christopher N. Candlin and David R. Hall (eds).

Kaija Pelsmaekers

INTERNATIONAL JOURNAL OF ART AND DESIGN EDUCATION 27:1, FEB. 2008

ISSN: 1476-8062 0260-9991 [WEB LINK](#)

The necessity of studio art as a site and source for dissertation research (4-18)

Kristin Baxter, Hugo Ortega López, Dan Serig, Graeme Sullivan

- ▶ art – study & teaching; research; art – provenance; art – philosophy; artists' studios; art – research
- 'Three accounts of dissertation research are given that incorporate studio activity as a central agency of inquiry in conceptualising and theorising issues.'

Navigating a way through plurality and social responsibility (19-26)

David A. Gall

- ▶ cultural identity; multicultural education; teaching methods; diversity in education; art in education

A (con)text for new discourse as semiotic praxis (27-42)

Marie Fulkova; Teresa M. Tipton

- ▶ art; modern– 21st century educational technology; art– study & teaching; research; art teachers; digital media; congresses

From obstacle to growth: Dewey's legacy of experience-based art education (43-52)

Eva Van Moer; Tom De Mette; Willem Elias

- ▶ critical thinking; museum visitors; museums – educational aspects; visual education; people: John Dewey – views on education

A visual culture art education curriculum for early childhood teacher education: re-constructing the family album (53-62)

Laura Traf

- ▶ art – study & teaching; research; curriculum planning; art teachers – training of; nostalgia in art; teaches – psychology

Gestalt: a learning theory for graphic design education (63-69)

Ian Jackson

- ▶ experiential learning; gestalt psychology; graphic arts – study & teaching; design – study & teaching; learning ability

The use of projective drawings to determine visual themes in young Kuwaiti women impacted by the Iraqi invasion (70-82)

Yvonne Pepin-Wakefield

- ▶ art therapy; research; art – themes; motives; projective techniques; psychic trauma; women artists – study & teaching

Craft-Art as a Basis for Human Activity (83-90)

Seija Karppinen

- ▶ art – study & teaching; research; education; humanistic; art – philosophy; multicultural education – activity programs; handicraft – study & teaching

The intertextual method for art education applied in Japanese paper theatre – a study on discovering intercultural differences (p91-104)

Martina Paatela-Nieminen

- ▶ multicultural education; art – study & teaching culture in art; kamishibai in education; Japanese paper

Review:

Making a difference: global citizenship in initial teacher training (book). B. Baughen, M. Baughen, M. Glackin, G. Hopper, S. Inman

**INTERNATIONAL JOURNAL OF DESIGN
2:1, APR. 2008
ISSN: 1991-3761**

[WEB LINK](#)

Three-in-One User Study for Focused Collaboration

Turkka Kalervo Keinonen, Vesa Jääskö, Tuuli Mattelmäki

- ➔ a human-centered design approach, the Three-in-One User Study, which applies a set of methods to speed up and focus on the design process

The Product Ecology: Understanding Social Product Use and Supporting Design Culture

Jodi Forlizzi

- ➔ product ecology as a theoretical design framework to describe how products evoke social behavior, to provide a road map for choosing appropriate qualitative research methods and to extend design culture within HCI by allowing for flexible, design-centered research planning and opportunity-seeking

Design, Risk and New Product Development in Five Small Creative Companies

Robert N. Jerrard, Nick Barnes, Adele Reid

- ➔ Five small creative companies were studied in detail over extended periods of the New Product Development (NPD) lifecycle.

How to Rate 100 Visual Stimuli Efficiently

Yaliang Chuang, Lin-Lin Chen

- ➔ Two computer-based methods are proposed for obtaining attribute rating data, based on multiple attribute scales, for a large number of visual stimuli: the hierarchical sorting method [and] ... the divide-and-conquer method.

Design Case Studies

Perceptual Information for User-Product Interaction: Using Vacuum Cleaner as Example

Li-Hao Chen, Chang-Franw Lee

- ➔ [a study] 'to identify which product designs for parts and directions are most effective, and then propose how perceptual information could best be designed to facilitate user-product interaction'

Perspectives

The Nature of Design Practice and Implications for Interaction Design Research

Erik Stolterman

- ➔ Science is not the best place to look for approaches and methods on how to approach design complexity.... Any attempt by interaction design research to produce outcomes aimed at supporting design practice must be grounded in a fundamental understanding of the nature of design practice.

**INTERNATIONAL JOURNAL OF
TECHNOLOGY AND DESIGN EDUCATION
18:2, APR. 2008
ISSN: 0957-7572**

[WEB LINK](#)

Design-without-make: challenging the conventional approach to teaching and learning in a design and technology classroom (119-138)

David M. Barlex, Donna Trebell

- ⌘ [Investigating] the use of a design-without-make unit as part of the design and technology curriculum with pupils aged 14

Perspectives on pupil creativity in design and technology in the lower secondary curriculum in England (139-165)

Marion Rutland, David Barlex

- ➔ 'to what extent can teachers influence the creativity of pupils aged 11-14 years in design and technology lessons?'

Continued p. 15 ➔

Exploring perceptions and attitudes towards teaching and learning manual technical drawing in a digital age (167-188)

Susan Valerie McLaren

- [Examining] the place of manual technical drawing in the 21st century by discussing the perceived value and relevance of teaching school students how to draw using traditional instruments, in a world of computer aided drafting (CAD).

Program equity issues in schooling: The testimony of technology teachers (189-201)

Ronald Edward Hansen

- [A] narrative inquiry research sets the stage for a critical analysis of our reliance on knowledge versus experience in western education policy and planning.

An exploratory study on the perspectives of prospective computer teachers following project-based learning (203-215)

Selcuk Karaman, Suat Celik

- a study investigating “perceptions of 29 prospective teachers about a course based on Project-Based Learning (PBL) approach”, indicating that “PBL approach can be successfully implemented in computer related courses such as programming language and web designing”

JOURNAL OF ENGINEERING DESIGN

19:1 FEB. 2008

ISSN: 0954-4828

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A comparative study on quality design of fixture planning for sheet metal assembly (1-13)

Li Bing, Hu Ying, Tang Hui, Yu Hongjian, Hu Hong

- ...three quality design models of a non-linear programming model, a polynomial response surface methodology (RSM) and a neural network (NN)-enhanced RSM ... for fixture planning of a sheet metal assembly with resistance spot weld

Analytic network process-based model for selecting an optimal product design solution with zero-one goal programming (15-44)

Wan-Li Wei, Wen-Chih Chang

- a systematic methodology that integrates analytic network process (ANP) and zero-one goal programming (ZOGP) in order to select an optimal product design solution.

Rapid preliminary helmet shell design based on three-dimensional anthropometric head data (45-54)

Hong Liu, Zhizhong Li, Li Zheng

- a rapid preliminary design method for the helmet shell and a corresponding toolkit... taking advantage of three-dimensional (3D) anthropometric head scans

Analysis of marginal cost of durability and cost per day: a first step towards a rational choice of durability (55-74)

Joseph H. Saleh

- the case that the analysis of the marginal cost of durability is a pre-requisite for addressing the durability choice problem

Covariance structural models of the relationship between the design and customer domains (75-95)

Marin Guenov

- covariance structural equation model, which incorporates a confirmatory and a structural component...for the decomposition of the qualitative customer needs, modelled as latent variables, onto a generally larger number of measurable technical requirements...[to map]... the technical requirements to design parameters

JOURNAL OF ENGINEERING DESIGN

19:2 APR. 2008

ISSN: 0954-4828

[WEB LINK](#)

Predicting the whole-life cost of a product at the conceptual design stage (99-112)

L. B. Newnes, A. R. Mileham, W. M. Cheung, R. Marsh, J. D. Lanham, M. E Saravi, R. W. Bradbery

- modelling research, industrial approaches and commercial systems and how these relate to whole-life cost estimating

Cost-based producibility assessment: analysis and synthesis approaches through design automation (p113-130)

Elgh, Fredrik; Cederfeldt, Mikael

- a system for automated producibility assessment...[that]... can reflect... , changes in customer requirements, design features and parameters, and production properties

Incorporating cost analysis in a multi-disciplinary design environment for aircraft movables (31-144)

A. H. Van Der Laan, M. J. L. Van Tooren

- a design support framework ... that offers improved information and knowledge about new designs in an early stage of the development

Comparing the cognitive actions of design engineers and cost estimators (145-158)

Oliver Houseman, Fiona Coley, Rajkumar Roy

- a study comparing the cognitive actions of designers and professional cost estimators

Proposal for tool-based method of product cost estimation during conceptual design (159-172)

M. Mauchand, A. Siadat, A. Bernard, A. Perry

- tool ... to assist the designer in the process of manufacturing cost calculation of a product that is defined by little and inaccurate information in the preliminary design

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Tolerance elements: an alternative approach for cost optimum tolerance transfer (173-184)

Sotiria Ch. Dimitrellou, Stefanos C. Diplaris, Michael M. Sfantsikopoulos,

- a method for cost optimum conversion of functional tolerances into machining tolerances transferred to one or more datum reference frames

JOURNAL OF ENGINEERING DESIGN

19:3 JUN. 2008

ISSN: 0954-4828

[WEB LINK](#)

The Transdisciplinary Product Development Lifecycle model (185-200)

Gumus, Bulent; Ertas, Atila; Tate, Derrick; Cicek, Ismail

- a new product development lifecycle model, ...based on the axiomatic design (AD) method developed by Suh...inherits the benefits of applying AD to product development.

Qualitative modelling of potential failures: on evaluation of conceptual design

(201-225)

Micael Derelöv

- [Strengthening early] ...evaluation methodology by examining the possibilities to identify potential problems within conceptual solutions, and to develop a means that facilitates the evaluation...

A multi-criteria parametric evaluation of the refuelling strategies for scooters

(227-247)

Tseng-Ti Fu.

- A framework of whole-life cost/benefit parametric evaluation from the user's point of view...for the selection of the best refuelling strategy for electric scooters.

Managing product quality, risk, and resources through resource quality function deployment (249-267)

Yoram Reich, Amir Paz

- new method that, based on a mathematical programming extension of quality function deployment, uses detailed infor-

mation about the product and the organizational marketing and engineering competencies

Improved tennis ball design: incorporating mechanical and psychological influences

(269-284)

Carolyn Steele, Roy Jones, Paul Leaney,

- a design methodology to relate measurable performance properties to player-perceived performance, feel, and aesthetics

New product development 'according to Hoyle': part 1 - the analogy (285-298)

E. A. Appleton, T. D. Short

- an analogy between the new product design process and a pack/game of cards...a 'team-based' methodology for learning the analogy, and ... a number of developments of the analogy that can be used for furthering the understanding of the new product design process

VISIBLE LANGUAGE 42:1, 2008

SPECIAL ISSUE:

AFTER THE GRAVE: LANGUAGE AND MATERIALITY IN CONTEMPORARY ART

David Scott Armstrong, Patrick Mahon (eds.)

ISSN: 0022-2224

[WEB LINK](#)

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David Scott Armstrong, Patrick Mahon

Sfumato or print: like a vanishing point grown over by its picture plane (14-27)

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Xu Bing, Ed Pi En and Gu Xiong: lost and found in translation (28-43)

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After the death of film: writing the natural world in the digital age (44-69)

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Artists' projects

"Image and Text" (70-75)

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Only a sudden flaming word (76-81)

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Subverting a Caribbean 'natural history'

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A writer's manual (86-89)

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All music aspires to the condition of image

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David Merritt

Excerpts form the Drawn Like Money series

(94-97)

Patrick Mahon

Turning, turner, turned (98-101)

David Scott Armstrong

Revelation series (102-108)

Micah Lexier

UPCOMING EVENTS

DESIGN CONFERENCES WORLDWIDE

ARTEMIS YAGOU

2008

3-4 Apr. New York, USA
4th CLTAD International
Conference - Enhancing
Curricula
<http://www.cltad.ac.uk>

19-22 May, Dubrovnik, Croatia
DESIGN 2008
<http://www.designconference.org>

30-31 May, Bern, Switzerland
Swiss Design Network
Symposium 2008
<http://symposium-konkret-08.hslu.ch/>

12-13 Jun. Nimes, France
Les Ateliers de la
Recherche en Design
<http://ateliersrecherchedesign.lecolededesign.com/>

23-25 Jun. Atlanta, USA
DCCO8: Third International
Conference on Design
Computing and Cognition
<http://mason.gmu.edu/~jgero/conferences/dcco8/>

10-12 Jul. Torino, Italy
Changing the Change: Design
Visions, Proposals and Tools
<http://www.changingthechange.org/>

15-19 Jul. Sheffield, UK
Undisciplined!
Design Research
Society Conference
<http://drs2008.designinquiry.wikispaces.net/>

3-6 Sep. Falmouth, UK
Networks of Design:
Design History Society
Annual Conference
<http://www.networksofdesign.co.uk/>

18-20 Sep. Odense, Denmark
Second International
DREAM Conference:
Digital Content Creation
<http://www.dreamconference.dk/>

21-24 Sep. Seoul, South Korea
Tenth International Conference
on Ubiquitous Computing
<http://www.ubicomp.org>

30 Sep.-4 Oct,
Bloomington, USA
Participatory Design
Conference
<http://www.pdc2008.org>

6-9 Oct. Hong Kong
Design & Emotion -
Dare to Desire
www.sd.polyu.edu.hk/de2008/

9-12 Oct. Lisbon, Portugal
Society for the History
of Technology 50th
Anniversary Conference
<http://www.historyoftechnology.org/fiftieth.html>

15-18 Oct. Copenhagen, Denmark
Ethnographic Praxis in
Industry Conference
<http://www.epic2008.com>

24-27 Oct. Osaka, Japan
ICDHS 2008 The 6th
International Conference
on Design History and
Design Studies
<http://www.cscd.osaka-u.ac.jp/user/icdhs2008osaka/index.html>

27-28 Oct. Malmo, Sweden
Sustainable Innovation 08
www.cfsd.org.uk

31 Oct. London, UK
Research into Practice
Conference
<http://www.herts.ac.uk/artdes1/research/res2prac/confhome.html>

19-22 Nov. Istanbul, Turkey
DESIGN CINEMA 2008
'Design-en-scène': 3rd
International Design and
Cinema Conference
<http://www.designcinema2008.org>

2009

1-3 Apr. Aberdeen, UK
8th International
Conference of the European
Academy of Design
<http://www.ead.lancs.ac.uk/>

19 Jun. London, UK
EKSIG2009: Experiential
Knowledge and New
Methodologies
<http://www.experientialknowledge.org.uk/>

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